

added when the other set of rails, the down line, is completed. The six principal piers in the centre of the river are strengthened by four other shorter auxiliary pillars, which are not visible at high water. The whole of these piers were sunk into the bed of the river through different strata until they rested upon the solid rock, 49 feet below the surface of its bed. It seems that the borings which had been made when the line was laid out led to the belief that the solid rock would be reached at a depth of 37 feet below the bed of the river, but when it came to the actual work it was found that the stone indicated at that depth was nothing more than loose "boulders," or masses of stone and rock—specimens of all the different lapidary strata of the district—cemented together with red clay, there being beneath these boulders several other strata of sand, &c. before the solid rock was arrived at.

The tube was supported on a massive timber framework at each end resting upon iron rollers lying across a railway; and powerful crabs were used for drawing and pushing the tube along the stage, which projects 160 feet into the river. At the end of the stage three pontoons, braced together, were lying in the river, and these received the east end of the tube, which was made fast to it; and as the tube was projected forward the pontoons were moved across the river, and kept in their direct course by cables attached to strong moorings both up and down the river, worked by other crabs upon the pontoons.

To raise it, three sets of chain-lifting tackle are employed, the lower parts of these chains being of 3-inch iron, each tested to bear a weight of 80 tons without injury. Suspension rods at these points pass through the diameter of the tube. These chains extend from a timber framing at the top of the east pier, 180 feet above the railway level, and are worked by three double crabs of great power, worked by twelve men to each. It is to be regretted that the appearance of the bridge is singularly ugly.

SIGHTS AND SCENERY.

The Royal Lyceum Theatre.—The dramatic story in eight acts, which has been produced by Mr. Charles Matthews, under the title of "A Chain of Events," and occupies the whole evening, is an entire departure from what has been the custom here at Easter. It is very exciting, exceedingly well acted, beautifully put upon the stage, and completely successful with the audience. Still we have no desire to see such "lengthened sweetness" universal, and hope its success may not lead to any adoption of the style, in which case we might expect, on the next occasion, to hear the facile and clever lesser announcing, with one of his neatest bows, "to-morrow night this play will be—continued." Mr. Matthews has himself the principal part, and one exceedingly well adapted to him, but Madame Vestris, Mr. F. Matthews, Miss Keene, Mr. Rosby, and Miss St. George, have all excellent parts, and make the most of them. There are eight scenes, all excellent. The most striking is, "The Market of the Innocents, Paris," by moonlight, which is the place itself,—the sky capitally painted. But there is equal ability shown in some simple interiors: "Bonneau's House," and a "Room at Theresa's." A storm at sea is managed with a truthfulness which is almost appalling.

The Royal Princess's Theatre was opened on the 12th for the first time since Mr. Keen's recovery from his late serious indisposition, with the reproduction of the "Corsican Brothers," in which that gentleman sustained his original character, we were glad to see, with unimpaired vigour. The production of a new extravaganza from the pen of Mr. Tom Taylor, "Wittikind and his Brothers," has given employment to the artists, either scenic or otherwise, connected with this establishment, and of the opportunity they take good advantage. Whether we speak of the scenery—which speaks strongly of the master under whom Messrs. Lloyd and Gordon practised—or of the dresses, or of the general stage arrangement, our commendation may fairly be without qualification.

Royal Adelphi Theatre.—For a new romantic vaudeville, called *Mephistophiles*, successfully produced at this theatre on the 14th, an excellent set scene has been provided, most creditable to the artists. It represents an Italian ornamented garden with hedge-walls and terraces, and a view over the country, which includes a ruined bridge or aqueduct. The piece, although slight, gives Miss Woolgar an opportunity for the delineation of four distinct and contrasting characters, which this lady effects with most artist-like discrimination and skill.

Burford's Panorama of Salzburg.—Salzburg, in Austria, has all the materials for an interesting panorama, picturesque buildings of antiquity, a castle on a towering rock, a river, a varied and fertile plain, and a chain of mountains to surround and frame the picture. Out of these Mr. Burford, with his able assistant, Mr. Henry Selous, has produced a charming work, careful in detail and effective as a whole, and none of it more so than the little piece of suburb, Edmonsbury, immediately to the left on entering, where the long shadows on the grassy slopes, and the two or three simple tree-embosomed residences, are positively soothing to the mind, after Fleet-street and the Strand. St. Peter's Church is made to form a bold foreground object, and the castle, of course, occupies a prominent position. A lady who came in fresh from a dip into—the geographical dictionary, was delighted to find that Mozart's square (the great composer was born in Salzburg, and has a statue) and the bridge over the Salzach, had not been forgotten, though the latter certainly does not look 400 feet long.

MIDDLE CLASS DWELLINGS.

A CORRESPONDENT asks us despairingly if the poor are to have all the "model" dwellings—"lodging houses" as they are commonly but incorrectly called. "Is there no plan or means of erecting large houses for married people of the middle classes?" he adds. We can only say, as we have frequently said, that not only are there plans of such houses—not quite "model" ones, to be sure—and means and ways of erecting them with every convenience, but that there are thousands of them in Edinburgh, and tens of thousands of them in Paris, already erected, and in fact for centuries inhabited. Houses that are planted side by side along a street pavement are not called "lodging-houses"—why should just such "houses" only planted one above another along a rising up-hill pavement of spacious day-lit steps, be degraded with a name which we do believe tends more than anything else to prejudice the minds of Londoners against such a compaction of "houses" so suitable to the occupation of the valuable spaces within their mighty city? The middle-class Londoner has an utterly erroneous notion of such "houses," and the model dwellings "for the poor," unfortunately, are not likely, excellent as they are in their sphere, to diminish his prejudice. In Paris, even the nobility inhabit such "houses," or "flats." The Londoner confounds them with floors in "lodging-houses," such as those of London itself—that mighty conglomeration of lodgers and of lodging-house keepers. They are no such thing. A middle-class Parisian or Edinburgher, accustomed to the isolation, the independence, and the modest dignity of his up-hill "house" at home, finds it a nuisance of the most intolerable description to be obliged to herd amongst whole families of strangers, as he must do in London, unless his means enable him to occupy a tenement probably far too large for himself and family. And yet the middle-class Londoner erroneously and absurdly imagines that it is only in the London style that a man's "house" can be his "castle," and that though the middle-class dwelling of the Parisian or the Edinburgher may do very well for them, it does not suit his independent and dignified taste. Strange subversion of truth! The fact is precisely the reverse; and many a Frank and Scot, doubtless, heartily returns him the compliment by saying that the London higgledy-piggledy style of middle-class dwelling may do

very well for a Londoner, but does not suit their more really dignified and independent taste. If any city in the world demands a thorough reform in this respect—a transfer from "lodging-house" to "house"—it is London. Its vast dimensions, the value of its building sites, its commerce, trade, and manufactures, all demand it; and the time has now arrived when the expansion and growth of this Leviathan must be speeded in place of outward—when "houses" must be reared above each other, with all their paraphernalia of pavements, landings, outer doors and inner, lobbies, kitchens, and closets, instead of straggling miles on miles farther and farther away from the centre.

BELFAST.

THE rapid increase of the sewed muslin trade bids fair to give a palatial character to the street architecture of Belfast, in consequence of the size and elegance of the new stores and warehouses connected with that business. In one new street alone there are recently completed two large stone-faced buildings. The larger, a muslin warehouse, is of three stories above the basement in height, in the Italian style, with a range of thirteen windows in the principal front, those of the top story arched; the whole crowned with a console cornice, on which the eaves of the roof rest. The two lower stories are rusticated, and the architrave of the door, which is in the middle of the principal front, supports a balcony to the window above, forming a pleasing feature in a design otherwise without pretension. The builder is Mr. Byrne.

The new Protestant church to be erected under the bequest of the late Mr. Hamilton, will shortly be put in hand. The design was offered in competition, Mr. McNeil being the successful competitor; but some misunderstanding seems to have arisen between the trustees under the will and the committee appointed to superintend the building of the church.

A new town-hall is proposed, a large model of which was for some time exhibited in the council-chamber of the present town-hall. It is in the Corinthian style; and at a first glance reminds the observer of the National Gallery—a central portico forming the grand entrance, right and left of which are loggia; and at the northern end is a circular porch or portico, similar in those attached to the transept of St. Paul's Cathedral. Mr. Hastings, town-surveyor, is the architect. The intended site is on the west bank of the Lagan, above Queen's-bridge.

The Harbaur Corporation are about to erect new offices. The design selected is in the Italian style, having a campanile 80 feet high, intended to contain a public clock. The principal front will be 102 feet long, and will face the river, the site chosen being on the quay. The foundations of the new Presbyterian College are being prepared. The design, by Mr. Lanyon, is in the Roman-Doric style, the first being divided into three nearly equal parts, the centre having attached columns, with an entablature breaking over them, and an attic above. The students will attend the classes of Queen's College for the secular portion of their education, the new college being for the purpose of supplying a theological faculty in accordance with the doctrines of the Presbyterian church. A new school in connection with the Magdalene Asylum Church is also commenced; Mr. Lanyon supplies the designs. The school of Design in this town progresses satisfactorily according to our correspondent. The local committee are making great exertions to erect a gallery for casts and statues at the rear of the school. Subscriptions to a considerable amount have been already promised.

The second annual Exhibition of Modern Paintings is now open, and the numbers who avail themselves of the opportunity of admiring the productions of some of our first-rate artists are a gratifying proof of the increasing love of art now becoming developed so generally throughout the Kingdom.

Lord Belfast has just concluded a course of